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studies of museums, like those of Berlin and Saint Petersburg, the latter giving him the opportunity for an interesting and valuable study on the Greek art and antiquities of the Bosphoros. Finally, there are sympathetic sketches of the lives and works of two great scholars, Adrien de Longpérier and François Lenormant. The whole volume is charming. The writer has a fascinating style and forcible thought, and carries the reader with him.

A. L. F., JR.

HISTOIRE DE LA CÉRAMIQUE GRECQUE, par OLIVIER RAYET, Professeur d'archéologie près la Bibliothèque Nationale, et MAXIME COLLIGNON, chargé du cours d'archéologie à la Faculté des Lettres de Paris. 4to, pp. xvii-420. Paris, 1888, Georges Decaux, Libraire-Éditeur.

The introduction and chapters x, xiv-xxii (end), or about one-half the volume, are entirely due to the pen of M. Max. Collignon, on whom devolved also the selection of the illustrations and the editing of the whole. Rayet, at the time of his death, had not brought his work to a state of completeness, even for the first part of the volume (chs. i-ix, xi-xiii). "His idea was to address the book to the same public of educated amateurs for which he had written his sumptuous *Monuments de l'Art Antique*; he wished a clear and substantial work that should initiate a wider public than that of the learned into the recent discoveries of a science of which he was a thorough master." As M. Collignon adds, we find here the exact and sure learning, delicate taste, deep artistic sense, and personal style which make all his writings so attractive. French writers have an ability far superior to that of any other nation in marshalling an army of facts into line, giving to each its proper position and relation, eliminating all that is superfluous, and then vivifying these facts by a broad and comprehensive judgment, a clear and simple presentation, and a judicious method. Such qualities are conspicuous in this book. It is the first attempt to write a general history of Greek ceramics in any language. Such attempts usually fail in some respects; this is an instance of remarkable success. The method employed may be partly gathered from an enumeration of the chapters: i, The first attempts; ii, Geometric ornamentation; iii, Oriental influence in Asiatic Greece and the islands; iv, Oriental influence in Boiotia and at Corinth; v, The Corinthian *ateliers* in Italy; vi, Oriental influence in the rest of Greece; vii, The unification of styles—The Athenian manufactures in the sixth century; viii, Black-figured vases; ix, Panathenaic amphorae; x, Painted terracotta plaques; xi-xiii, Red-figured vases—(1) Euphronios, (2) Sosias, Brygos, Panphaios, (3) Makron, Hieron; xiv, Vases with white background; xv, Red-figured vases of the fourth century—Vases with gild-

ing and colors; xvi, Vases decorated with reliefs, and vases in the shape of figurines; xvii, Red-figured vases of the Macedonian period—Manufactures of Greece proper; xviii, Vases of Southern Italy; xix, The end of vase-painting in Italy; xx, Imitation of metal, and moulded pottery; xxi, Varnished and enamelled pottery; xxii, Keramics in architecture.

This variety of subject and period is treated with perfect exactitude in regard to facts, and with sobriety of detail. Of course, an archæologist would be disappointed if he were to expect to find a wealth of details in any one branch he might be investigating. It must be said, also, that the authors, while not shrinking from adding to the already manifold theories in regard to the origin and early development of Greek keramics, do so with good judgment. Two late and important discoveries—of Egypto-Greek pottery at Naukratis, and of early red-figured pottery on the Akropolis—both of which somewhat modify previous ideas, are noticed in the appendix. The illustrations are good and not few, and yet, in view of the variety and quantity of material, they seem insufficient. One very practical point has been omitted: no good idea is given of the great quantity of vases found, where they were found, and what are the finest public and private collections. We also feel the need of some tabular chronological statement of the classes of monuments and of known artists; perhaps, also, of a little more systematic treatment throughout. It might have detracted from the readable qualities of the book, but would have made it easier of reference. In the same line of criticism, we would suggest, as essential, a detailed list of the various forms of vases, with names and outline drawings. The forms are so varied that, one of the first things necessary to a student is, to become perfectly familiar with them. Among omissions of classes of vases we would suggest that of a series of Latin vases with Latin inscriptions, imitations of the Attic style, of which Gamurrini treated in the *Bull. dell' Istituto*, 1887, pp. 221–34. This series is of extreme importance, both as being a survival at a time when vase-painting was everywhere drawing its last breath, and especially as giving us some idea of Roman art before the conquest of Greece, when Rome had long since shaken off Etruscan influence and come under that of Southern Italy.

A. L. F., JR.

CHRISTIAN ARCHÆOLOGY.

CHRISTIAN ARCHÆOLOGY, by CHARLES W. BENNETT, D.D., Professor of Historical Theology in Garrett Biblical Institute, Evanston, Illinois (Library of Biblical and Theological Literature, vol. iv). 8vo., pp. xvi–548. 1888, New York, Phillips & Hunt; Cincinnati, Cranston & Stowe.

This volume treats of Christian archæology in its broadest definition, as including not only the art but the constitution, worship, and life of the